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ABSTRACT

The learning unit for grade levels 8, 9, or 10 is based upon viewing and discussing the film "Morocco: Chaoui Faces His Future." Among the learning objectives of the unit are the following: (1) to expand inquiry skills and the ability to formulate concepts, generalizations, and hypotheses; (2) to introduce the student to the interplay of forces of tradition and change in Morocco; (3) to help the student acquire knowledge about how Moroccan teen-agers serve as instruments of change, the historical forces which have helped shape Morocco, the people, and customs, the diversity of life styles, the geography, technology, economy, and the role of formal education in Morocco; (4) to help students generalize upon this information about Morocco to gain a broader understanding of North Africa, the Middle East, and the Third World. Teaching techniques used include analysis of a film, questioning techniques, and classroom discussion. This unit includes a list of learning objectives, basic information on Morocco, a general analysis of the film, instructions for using it and a series of questions with which to facilitate discussion. A bibliography of references on Morocco is also provided. (Author/RM)

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TRADITION AND CHANGE IN MODERN MOROCCO

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An Instructional Unit Based on Film Study

by

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WORLD EDUCATION PROJECT

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AN INSTRUCTIONAL UNIT BASED ON FILM STUDY

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NOTE TO THE TEACHER

This is a specially designed learning unit, recommended for classes at grade levels 8, 9, or 10, based upon repeated viewing and discussion of one film, Morocco: Chaoui Faces His Future. It requires a minimum of two class periods of 50 minutes each, but is more effectively utilized when there are three to five class periods available. Although a data sheet on Morocco and a list of references for teacher or student use are attached, the unit is designed to use no written materials in the classroom. The film is the primary data source. The unit is intended to assist students to develop inquiry skills as well as to learn certain concepts and information about Morocco, which in turn may be generalized upon for a broader understanding of North Africa, the Middle East, and the Third World.

The unit rests on the assumption that the student will learn more effectively through multiple sense engagement, through inquiring and formulating hypotheses and generalizations from sensory data, through involvement in a non-traditional learning process in the classroom, and through speculation and discussion. The unit requires a minumum level of "homework", in that the students are not required to refer to specific reading materials outside class. If the unit is used for a four or five day period, students will undoubtedly wish to consult some of the written materials, for the purpose of acquiring further data and for verification of their hypotheses, but this need not be required.

This unit includes a general analysis of the film, instructions for using it in the inquiry process, and a series of questions which the teacher may find helpful if student discussion slows or stalls at points in the inquiry process. It also lists the several learning objectives which it was designed to achieve.

LEARNING OBJECTIVES OF THE UNIT

A. Process Objectives

1. To expand inquiry skills and the ability to formulate concepts, generalizations, and hypotheses.
2. To further student ability to use film as a creative learning tool.

B. Content Objectives

1. To introduce the student to the interplay of forces of tradition and change in a modern North African nation, Morocco.
2. To help the student acquire, through an intensive learning experience, basic understandings and knowledge about:
   a. How Moroccan teen-agers serve as instruments of change
   b. Family and social life in a Moroccan village
   c. Historical forces which have helped shape Morocco
   d. The peoples and customs of Morocco
   e. The diversity of life styles in a changing Morocco
   f. The nature and role of formal education in Morocco
   g. Basic geography, technology, and economy in Morocco
3. To provide the teacher with a teaching instrument which, if used in a broader course on Africa, the Middle East, or the Non-Western world, will help students form generalizations about a larger world area.

MOROCCO: BASIC INFORMATION

Location: N.W. Africa, bounded by the Mediterranean Sea, the Atlantic Ocean, Spanish Sahara (claimed by Morocco), and Algeria. Separated from Spain by the narrow Straits of Gibraltar.

Population: Approx. 14,500,000 (1971 estimate)

Area: 175,000 sq. miles

Major Cities: Casablanca, Fez, Marrakesh, Raba (capital), Tangier

Climate: Mediterranean, with a restricted temperature range between winter and summer. Rainfall good on coastal plains in winter, dry in summer. Rain and melting snow in the interior Atlas Mountains result in numerous rivers and streams flowing across the coastal plains into the Atlantic and Mediterranean.

Landforms: A fertile coastal plain, behind which lies the high plateaus and towering peaks of the Atlas Mountains (10,000 feet) which are snow-capped in winter. On the east and south the Atlas slopes down to the steppes bordering the Sahara, but the mountains protect the fertile valleys and coastal plains from the desert's dry winds and sandstorms.

Chief Products: Olives, wheat, rice, millet, citrus fruits grapes, fish, phosphates, copper, zinc, cobalt, magnesium, lead, coal, finely wrought leather goods, articles of copper and silver.

Government: Constitutional monarchy under King Hassan II; ruled by France as protectorate until 1956; parliament has few powers and Hassan rules in somewhat authoritarian fashion.

People: Mainly Berber of ancient roots, with numerous Arabs and Black Africans; substantial racial misture.

Foreign Policies: Member of U.N. since 1956; close cultural and economic ties with France; as a Muslim nation with Arabic heritage maintains an active interest in Arab World affairs, but also regards itself as an African nation and is active in Organization of African Unity; somewhat cool to USSR and other Eastern Bloc states.

ANALYSIS OF THE FILM

The film, Morocco: Chaoui Faces His Future, is a 20 minute educational film produced and distributed by United World Films, Inc., 321 Park Avenue South, New York, N.Y., 10003, in color and with narration. Its basic theme is that the future of Morocco, influenced by long tradition as well as modern forces, will be shaped in large measure by the growing numbers of young people who are acquiring formal, modern education. It is built loosely around the boy Chaoui, a 14 year old living in the village of Glaoui, who does well in school and goes on to the city of Marrakesh to study agriculture. There are twelve sequences in the film, as described below.

1. Title and introduction, showing the landscape, domestic animals, local people, Muslims praying, and Chaoui threshing wheat. His girl friend, Hafida, who is in school and serves as a progressive influence on Chaoui, is introduced.
2. Scenes of the village of Glaoui, named after Glaoui Pasha, who was once lord over the local people; his castle is shown deserted.
3. The local school, led by Hassan, a thoroughly modern male teacher dressed in suit and tie; the school and Hassan serve as the channel through which Chaoui is to break away from a static farming life to become an educated, progressive man.
4. The contrast between Hassan and the traditional life of Glaoui around him: donkeys and camels carrying goods, water jars of clay, the market place, and traditional ways of making foods outdoors.
5. Hassan and local schoolboys in the classroom, with Arabic and French being used; the formal atmosphere of the classroom; the diverse racial types of the students.
6. Chaoui and Hafida shopping in the colorful market, both dressed in traditional robes, she removing her veil to eat. This scene shows the richness of Moroccan crafts (leather, wood, and metal), contrasted with modern influences (Chaoui and Hafida eat traditional kebabs, while drinking Coca Cola from a bottle lettered in Arabic. Chaoui buys a Panasonic transistor radio, for which he is chastised by his father when he returns home.
7. Friday, the holy day: the pervasiveness of Islam, praying in the mosque, separation of men and women into contrasting social roles.
8. The important traditional mint-tea ceremony, attended by men after Friday prayers, and other customs, all going on while Chaoui studies his textbook.
9. Chaoui receives his exam results: he is top of his class, which means he can continue on to higher schooling; ceremonies, with brilliant costumes and dancing, to celebrate Chaoui's success.
10. Chaoui visits Hafida's home; her father, apparently an affluent man, presides at a special dinner in Chaoui's honor.
11. Chaoui takes a modern bus to Marrakesh to attend school; he has a choice between teaching and scientific agriculture, and chooses the latter. Scene shows the school, students, and agricultural demonstration projects.

12. Closing scene, showing Morocco's continuing problems as exemplified by cart-horse transport; the deep historical sense in the country, as shown by an ancient king's palace-memorial; the faces of young Moroccans, and Chaoui's pensiveness as he faces his future.

Generally the film is well produced, and strikes a fair balance between traditional and modern forces. It is optimistic in tone, even while showing the problems of the country. The narration is clear, as is the color and photography. The film avoids political material entirely, concentrating on youth, culture, crafts, education, and agriculture. If it were shown to a group only once, in the absence of a broader context, it would convey a reasonably accurate but incomplete introduction to Morocco as well as to North Africa generally.

Used purposefully, within a broader context, the film is filled with useful information and can be used as the basis for extensive inquiry into most aspects of Moroccan life.

STEPS IN THE UNIT

A. The film should be introduced very briefly, giving only the barest information: it is to be used for the class to study Morocco, it contains many clues and kinds of information, and it will be viewed several times during the period of Moroccan study. Following this brief introduction, explain to the students that the first run of the film will be silent, <u>without</u> narration, and ask them to pay particular attention to what the film might show about Morocco in terms of the following areas of life:

1. Race and physique of Moroccans
2. Their religion
3. Morocco's climate, rainfall, and topography
4. Interpersonal relations among the people
5. Family life
6. Agriculture and crops
7. Schools
8. Customs or material things that seemed important
9. Foreign or modernizing influences
10. What Moroccan teen-agers might be like and concerned about

B. Run the film without the sound, making no comment on it.

C. Ask the students to note down, on paper, any ideas or hypotheses about the above aspects of Moroccan life that they feel the film portrayed, while you are re-winding the film.

D. Devote the remainder of the period to a student discussion of the ideas and hypotheses developed. If the discussion is slow to begin, or stalls, you might help stimulate it by posing one or another of the illustrative questions noted below.. If you feel you must stimulate discussion by posing questions, try to avoid suggesting answers or stating the questions in a "yes" or "no" form; the information shown in brackets following each of the questions below is for your information only, noting some of the clues that the film does give. During this discussion, encourage the students to make notes on whether they develop new ideas or hypotheses or new insights which tend to support or weaken their ideas. They should be asked to review their notes outside class, refining their hypotheses as much as they feel they are able to, and noting any additional information or data they feel they need to test their hypotheses.

E. If only two class periods are to be devoted to this unit, the second should begin with a brief review discussion of student hypotheses and ideas, for about 15 minutes. Then the film should be re-run, <u>with narrative,</u> so that the students can compare the information and interpretations provided by the narration with their own hypotheses. The final minutes of the class should then be devoted to a discussion of hypotheses, in the light of the re-run and the hearing of the narration. Each student might be asked to write, as homework, a brief essary on Morocco using his final hypotheses.

F. If three class periods are available, the format just outlined should be followed except that the film should be re-run a second time <u>without narration,</u> and the re-run should be followed by a discussion of what new hypotheses or amendments the students develop during the second viewing. Optionally, the students might be given the list of references so that they can seek further data before the third class period. During the third class period, the film should be re-run again (for the third time), <u>with narration,</u> as suggested in the latter part of paragraph E above.

G. If four class periods are available, both the second and third periods should follow the discussion-film showing-discussion format, without <u>narration,</u> and the fourth period should be devoted to discussion-film showing-final discussion, showing the film <u>with narration.</u> Where four class periods are used, the students should be encouraged to use the

references outside class to refine their hypotheses before the fourth class period.

H. If five class periods are available, the same format for a four-session study should be followed; the film should not be viewed without narration more than three times (unless the students have become so interested in the exercise that they wish a re-run without narrative). Both the fourth and fifth sessions should involve viewing the film with narration, and both periods should be devoted to discussions aimed at clarifying, refining and verifying student hypotheses.

I. As has been previously noted, specific reading assignments are not recommended for this learning unit. They may be useful adjuncts when three, four, or five days are available, but should be treated as research tools for student use rather than as assignments. The thrusts of the unit is toward developing student ability to observe a film carefully, note the data which it conveys visually, and to use these data to formulate hypotheses about the people of Morocco, their way of life, and their problems. Assigned reading could easily stultify this thrust; only when students are at the point that they want to consult written sources to seek more data or to test their hypotheses should they be encouraged to go beyond the film and classroom discussion. This film contains enough reliable data to allow the students to learn a great deal about Morocco, and the process of viewing it without narration and inquiring the formulate hypotheses about what it shows will help the student internalize understandings of the subject more than an equal amount of reading could accomplish.

SPECIFIC QUESTIONS SUGGESTIONS FOR INQUIRY STIMULATION

A. The People

Do the people shown in the film seem to be racially homogeneous, or do they reflect racial mixture? (They are basically Berbers, with obvious Arabic and Negroid admixture)

Assuming racial mixture, what are the strains that might have mixed, given Morocco's location? (Phoenecian, Roman, Spanish, Arab, Black African)

What are some historical events that might have fostered racial mixture in Morocco? (Phoenecian and Roman conquest and rule; centuries of trade and contact with Black Africans; Moorish conquest of the Iberian Peninsula; Arab conquest and rule)

B. Religion

What is the apparent religion? (Islam)

How might it have been established? (Arab conquest)

Does it appear to be an important force in Glaoui? (Note frequent prayer scenes, Friday observances, but note also that some people seem to stand and observe rather than participate)

Does religion seem to be important in the schools shown? (No visible signs of influence in the two schools shown, which are definitely Western in type)

C. Geography

What does the film show about rainfall and water supplies? (Land appears very dry, but water is apparently available from streams, walls, or other sources)

What does the climate seem to be like? (Obviously warm, but sheep for wool, large woolen yarn displays in market indicate some cold seasons)

What factors might influence the climate and rainfall? (Film shows mountains and hills; reference to a map of Morocco or North Africa might lead some students to hypothesize that the Atlas Mountains attract rains and snow, and protect the coastal plains from the Sahara Desert's aridity)

D. Interpersonal Relations

Do the people aloof, formal, hostile, or friendly? (Scenes show many smiling faces, displays of affection and respect)

How might one characterize relations between young and older people? (Scenes show frequent formality, but bonds of affection and respect)

What about relations between men and women? (Generally men seem to associate with other men, and women with women, although in some ceremonial scenes they mix; Chaoui and Hafida, as more modernized young people, seem to associate more easily, as do boys and girls in the agricultural school)

How would one compare the Chaoui-Hafida relationship with an American boy-girl relationship? (More formal and structured, yet many similarities as well: visiting the market together, holding hands, apparent friendship and shared interests)

E. Family Life

(note: the film's narrative clearly identifies Chaoui's father, as well as Hafida's father; students may have some difficulty in making these identifications, but it is useful to stimulate them to try).

What might be the relationship between father and son based on scenes of Chaoui and his father? (Somewhat formal, but apparently close and with mutual respect; father's authority seems clear, but he also shows some flexibility, as indicated by his playing Chaoui's transistor radio during the party celebrating Chaoui's success at school)

What might be the relationship between father and daughter based on scenes of Hafida and her father? (Also formal, but apparently close; note father's show of respect and fondness for Chaoui, Hafida's boyfriend)

What might be the relationship between husband and wife? (Film provides few direct clues, but students might hypothesize that the lack of mixing between men and women indicates some formality in the relationship)

F. Agriculture, and Economy

What role does agriculture seem to play? (Important, in view of the many scenes of farms, farm work, crops, domestic animals, and the lack of industrial scenes)

What appear to be the chief crops and foodstuffs? (Wheat, olives, citrus fruits, vegetables, mutton, chickens all shown in film)

What might be some serious agricultural problems? (Need for careful irrigation, better farming methods, more use of fertilizer and machinery)

What might one say about the economy? (Many people seem to be engaged in agriculture, but there are also skilled craftsmen; the scenes of money and well-stocked markets indicate that crops or crafts are sold for cash and that many people can buy goods)

How might the material level of Glaoui be described? (Few costly imported goods such as cars, television, furniture, factory-made clothes, but even the villagers seem to have good food and handsome locally made clothes and jewelry. Compared to urban America, Glaoui is not affluent, but also not poverty-stricken; there are many signs of taste and prized possessions, such as the elaborate dancing clothes, jewelry, tea-service)

G. Education

How does the school in Glaoui seem to compare with American schools? (Building and classroom are simple but neat; formal relationship between teacher and students; apparently not co-educational, although the school in Marrakesh is. Similarities in use of textbooks, exams, and grades, and in teacher behavior: note that Chaoui received a grade of 90, and was rated by his teacher "tres bon eleve", or "very good student"; both Arabic and French appear to be used)

How do the people of Glaoui seem to feel about education? (Great respect, judging by the celebrations of Chaoui's success and the apparently high status of Hassan the teacher)

What might be the role of education in modern Morocco? (Seems to be associated with progress, modernization, and success; frequent scenes of students, teachers, hopeful looks on student faces, agricultural demonstrations imply that education is a key to a better Moroccan future)

H. Foreign and Modernizing Influences

What were some of the foreign objects and goods shown? (Coca Cola, Panasonic radio, modern bus, textbooks, maps, Hassan's clothes, threshing machines, etc.)

What might they imply? (Change, contact with the rest of the world, interdependence with other countries, young Moroccans sharing many values with youth everywhere)

Is Glaoui like other places in Morocco? (The scenes of Marrakesh and Casablanca show modern cities; probably Glaoui is typical of rural villages, but not of all Morocco)

I. Moroccan Youth

What are some things about Chaoui which make him like American teen-agers? (Interest in things like the radio; his relationship with Hafida; his interest in acquiring an education and thus a better way of life; his experiences in school; probably some interest in Western music (heard on his radio)

What would you think are some of the main concerns of Chaoui and Hafida? (Each other; becoming more "modern"; getting an education; the respect of their parents and others in Glaoui; participating in the life of greater Morocco, outside their home village; nice clothes and personal possessions)

USEFUL REFERENCES ON MOROCCO

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A DOZEN USEFUL REFERENCES ON MOROCCO

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